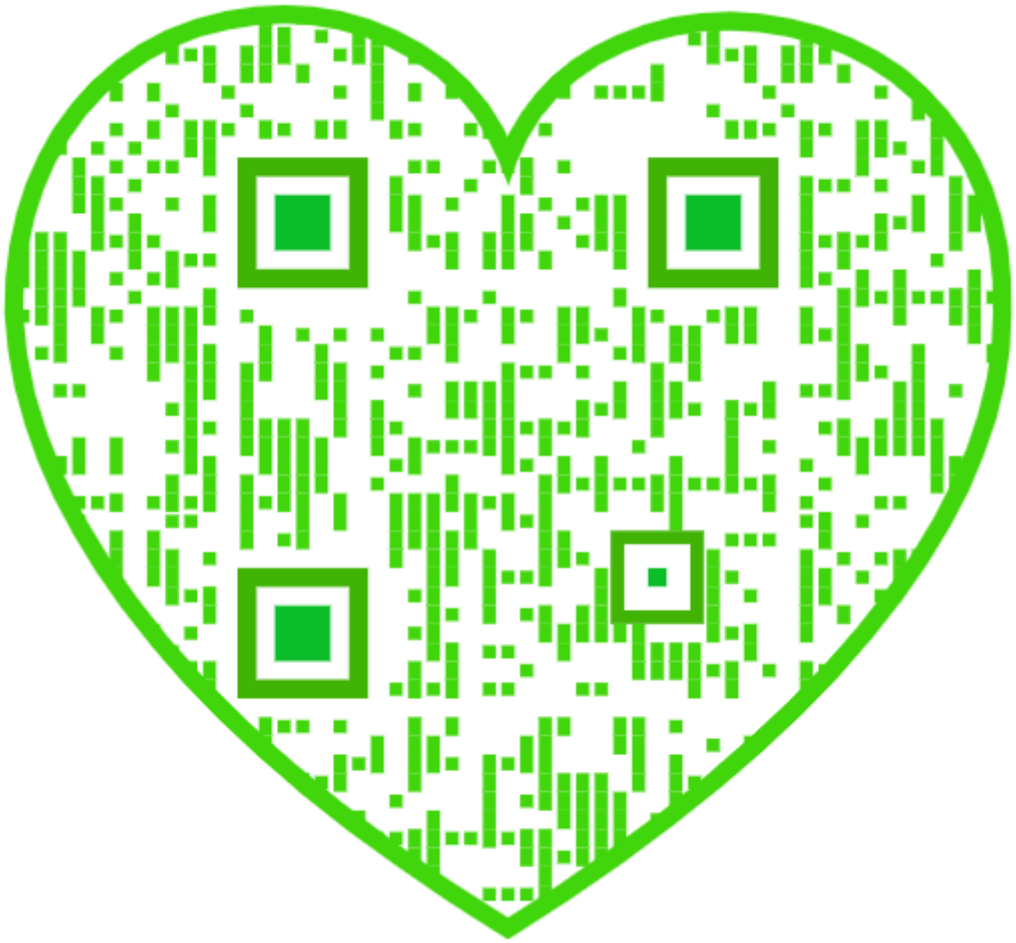

THE ART

OF

SKETCHING FROM NATURE.

BY

THOMAS ROWBOTHAM,

PROFESSOR OF DRAWING TO THE ROYAL NAVAL SCHOOL.

WITH NUMEROUS ILLUSTRATIONS

BY THOMAS L. ROWBOTHAM, JUN.,

MEMBER OF THE NEW SOCIETY OF PAINTERS IN WATER-COLOURS, PALL MALL.

ENGRAVED ON WOOD BY DALZIEL.

Fifth Edition.

LONDON:

WINSOR AND NEWTON, 38, RATHBONE PLACE.

1850.

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PREFACE.

MANY students, possessing a certain degree of skill in the use of the lead-pencil and chalk, are, for want of acquaintance with the necessary rules, entirely at a loss when attempting to commence a landscape sketch from nature.

The principal difficulties they experience being, to determine where to commence the sketch, and how much of the subject before them they ought to include within the limits of the paper.

Attention to the precepts contained herein, will, it is hoped, clear away these, and many other difficulties, that obstruct the essay of the sketcher.

The short course of instruction laid down is purely elementary, and confined to *linear* sketching. The limits of this little work do not admit of the introduction of the more advanced stages of colouring, and its complex manipulations. These, however, are ren-

dered the less necessary here, as they have been already fully entered into and explained, in two works, comprising portions of the series to which the present treatise belongs.* One work, written by the Author of this book, in conjunction with his son, treats of the elementary portion of landscape-painting in water-colours, and in the other book, the subject is continued through its advanced stages by Mr. Aaron Penley, who has laid down, in a full and clear manner, all the details of colouring, and its manipulation, with which it is requisite for the landscape-sketcher to become acquainted.

The instruction attempted to be conveyed in the following pages, is the result of many years active practice of the Author's profession; and his hopes will be realized if he is hereby instrumental in assisting the student in his endeavour to acquire the pleasurable power of "sketching from nature."

SEPTEMBER, 1850.

* "The Art of Landscape Painting in Water-Colours," by T. and T. L. Rowbotham. Winsor and Newton. Price 1*s*.

"A System of Water-Colour Painting," by Aaron Penley. Winsor and Newton. Price 1*s*.

THE ART

OF

SKETCHING FROM NATURE.

SKETCHING FROM NATURE.

In the brief course of instruction proposed in the following pages, the object is to lead the student to a successful result by the simplest means. The rules are few; but if carefully studied, they will be found applicable to every object occurring in ordinary experience; and it is hoped that they will be deemed plain and intelligible. A multiplicity of technical terms and prolix explanations would not advance the student to the desired end; but there are yet some terms which it may be requisite to explain, as they frequently, and necessarily, occur in the course of these precepts. They are

The Picture.

The Centre of the Picture: commonly, but erroneously, called the point of sight.

The Distance of the Picture: generally called the point of distance.

The Base Line.

The Horizontal Line.

The Vertical Line.

For the sake of rendering these instructions more clear and perspicuous, we shall recapitulate a few of the general principles of linear perspective. This recapitulation will be rapid and concise; touching only upon those more important points which are in fact indispensable in successful sketching from nature; and we also purpose to explain the general terms given above. In fact, our object is rather to recal to the recollection of the learner certain principles and methods, with which we suppose him to be already acquainted,—the study of the elements of perspective being indeed the very first process to which the attention of the learner should be directed in his introduction to the art of drawing.

All objects which present themselves to the eye in a landscape, such as houses, trees, water, fields, mountains, &c., can be faithfully drawn in corresponding and similar outlines upon a plane surface.

For if a piece of glass be held at a proper distance between the eye and the proposed landscape, so that the part intended to be drawn can be seen through it, it is evident that a tracing of the apparent outlines of all the objects so seen through the glass can be made upon its surface, by the use of any instrument, which when carefully guided over the outlines of the objects

would leave, by means of colour or any other substance, the traces of its path.

As it is impossible to adopt this process in drawing from nature, the material on which the outline is made being paper, it is clear that sketching can be only effected by a distinct apprehension of the *real* forms of the objects themselves, and those *apparent* forms under which they are presented to the eye in their different positions in the landscape.

Now many of these objects have their real outlines, composed of straight lines, or of curved lines, or of both, which either may be irregular in their relation to each other, or may follow in certain given lines. If the latter be the case, these laws are for the most part of such a simple character as to admit of being easily comprehended; and, when once the principles, which we shall by-and-by enumerate, are mastered and understood, in the representation of the more complex forms of outline, the student will find an increasing facility, as his judgment becomes more matured, and his eye more correct.

OF THE HORIZONTAL LINE.

If a spectator were placed in a flat horizontal plain, the water or ground which he would have in view before him would appear to rise from the spot on which he stood, the limit of that rise being bounded by a clear

and well-defined straight line, called the *horizontal line.* This will at once be understood, in the example of the sea or of a lake, between which and the sky, no object is supposed to intervene.

This horizontal line, or (as the word implies) this boundary, lies exactly opposite to the range of the eye, in moving round from left to right, or from right to left, when the spectator looks in a direction before him, neither above nor below the natural plane of his vision. It is important that the learner should have a clear and distinct apprehension of what the horizontal line is; because it is to this line that every other line is referred, and by its means that the accuracy of the drawing is secured.

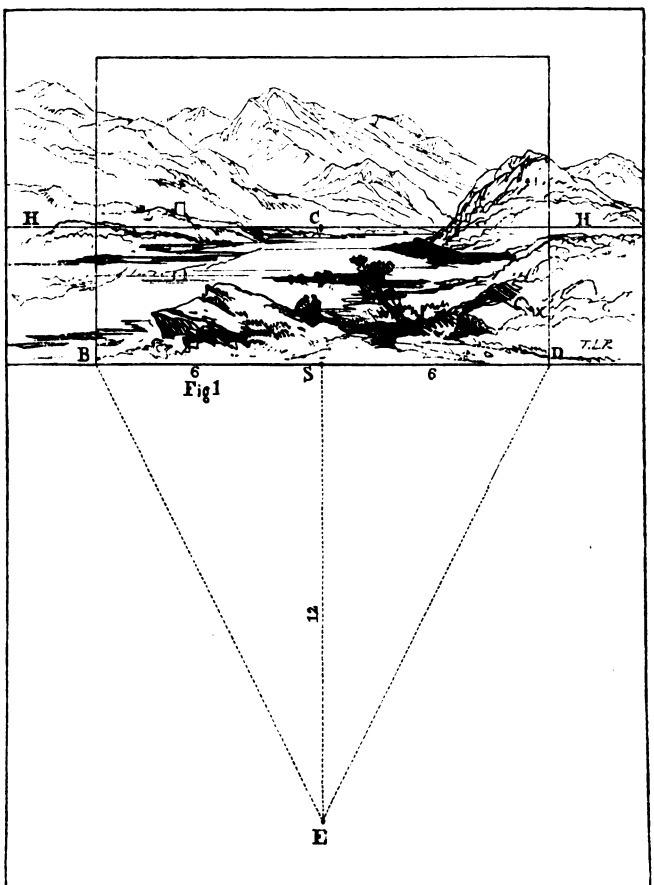
DISTANCE OF THE PICTURE.

In Fig. 1, a landscape is supposed to be viewed by the student from the spot marked *E,* from which point he is desirous of representing on the plane of his paper a certain portion of the scene before him. That portion constitutes his *real* picture.

Here, however, is the commencement of the student's difficulty. He does not, as yet, know where to begin his sketch, or how much to embrace of the objects he is viewing.

The distance of the picture, or distance of the eye from the plane of the picture—which is the same thing—means

FIG. 1.



the distance intervening between the student's position, and that point on the ground beyond him where the representation he is about to make ought properly to commence. Upon the choice of a proper and judicious distance, the beauty of his work will in a great measure depend.

Suppose the student viewing the landscape from the point *E*, then that portion of the scene which his eye can easily take in, without moving the head, and without the slightest strain upon the optic nerve, will constitute his picture from that point.

Now, under this condition, he will find that he does not distinctly see the ground immediately before him, but that he obtains a perfectly easy view of it only at some distance from his position. It is the space included between the point *E* (where he is placed), and the supposed point alluded to marked *S*, that establishes the distance of the picture, or distance of the eye from the picture. For instance, let *S* be that point on the ground immediately in front of, and beyond which, he has an easy and distinct view of a large portion of the objects forming the landscape, then must his sketch commence at that point *S*.

THE EXTENT OF THE PICTURE HORIZONTALLY.

We will now enable the student to determine how far his view should extend to the right and left of the point *S*.

Let him pace the distance from *E* to *S*.

Suppose it to prove twelve paces.

Let him place a mark at *S*, a glove, or stick, or any object that may be distinctly seen from the position *E*; he should then walk six paces from *S* in the direction *D*, and there leave another visible mark; also six paces from *S* to *B*, where a third mark should be placed.

Then returning to his position at *E*, all the objects seen between the marks at *B* and *D* constitute his picture, as viewed from the point *E*; and the lines drawn on the figure at *B* and *D*, are to be considered as representations of the sides of his paper, and the line *B*, *S*, *D*, as its base.

If it be objected that this principle could not in all cases be carried out, it will at least be admitted that the student may make himself thoroughly acquainted with it, by first practising on ground offering no obstacle to his proceedings, by which he would soon be enabled to form a proper judgment, as to the distance and boundaries of his picture under any circumstances whatever.

THE VERTICAL LINE.

If a straight line be drawn from the spectator's eye, perpendicular to the plane of the picture, this line would fall upon that plane at a point in the horizontal line directly opposite to the eye. In Figs. 1 and 2 *C* is

this point, and it is called the *centre* of the picture, or centre of view. Towards this point or centre, every straight line *perpendicular* to the plane of the picture appears to converge. The line which determines this centre *C*, drawn from the eye of the spectator, is called the *vertical line*. In Figs. 1 and 2, it is represented by the line *E C*.

In Fig. 2, the lines and points before described will be further illustrated, and to impress them clearly on the mind of the student we recapitulate them, as they are similarly exemplified in Figs. 1 and 2.

E, the eye, or point of sight.

C, the centre of view, or centre of the picture; being the point on the horizontal line *H H*, immediately opposite, or perpendicular to, the eye.

This point *C*, must not be mistaken for the centre of the paper; it bears no such meaning, for it is marked, occasionally, somewhat to the right, or left, of the middle of the horizontal line; but in all cases it is termed the centre of view, or centre of the picture.

B D, the base line.

S, the point on the ground immediately opposite the foot of the sketcher, as *C* is opposite to his eye.

E C, the vertical line.

It is necessary to explain, that as it is requisite for *practice* to draw the vertical line *E C* upon the paper, and as this cannot always be done with convenience

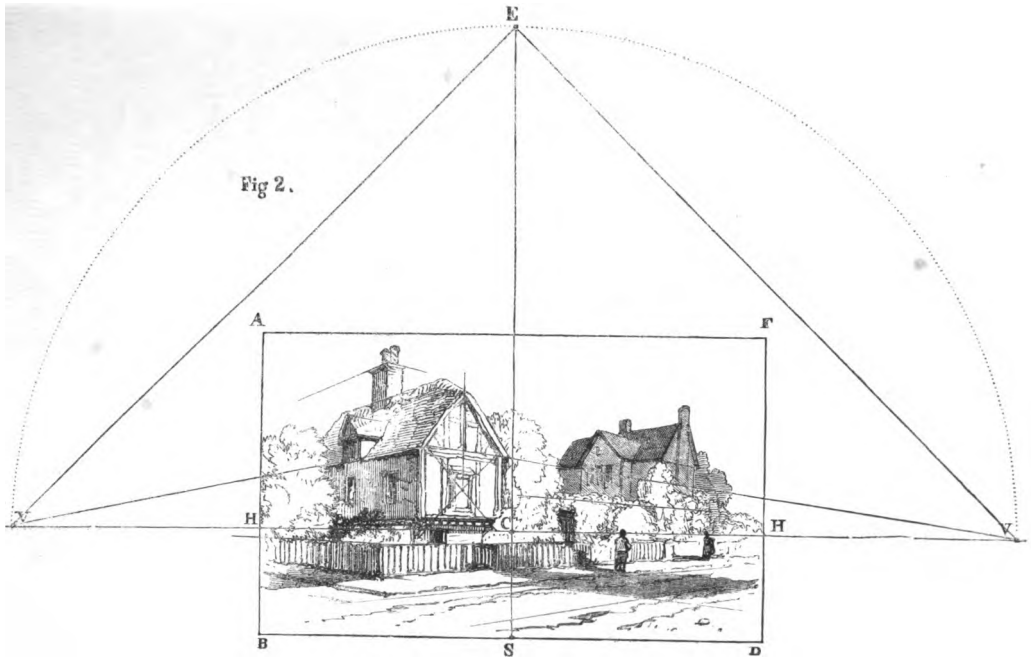


Fig 2.

below the base line of the picture, as in Fig. 1, it may be drawn *above* the point *C*, as shown in Fig. 2.

The use of this line is the same, whether drawn above or below the centre of view *C;* and it is merely shown in the different positions, in Figs. 1 and 2, because it is frequently much more convenient to mark the place of the eye *E* above, than below the horizontal line.

Upon the length of the vertical line *E C*, depends the just and natural representation of objects. If it be too short, they will appear unsatisfactory, and more or less distorted.

The following example will illustrate the truth of this statement. (Fig. 3.)

A block of wood or stone is to be represented at different distances, it has a square base, and is seen in a position oblique to the plane of the picture; seen, in fact, from both points, under the same circumstances in all respects, except that the distance of the spectator from the base line *B D*, is much less in one than in the other.

In No. 1, the point of view, from which the spectator sees the stone, is only half the length of the base line *B D*.

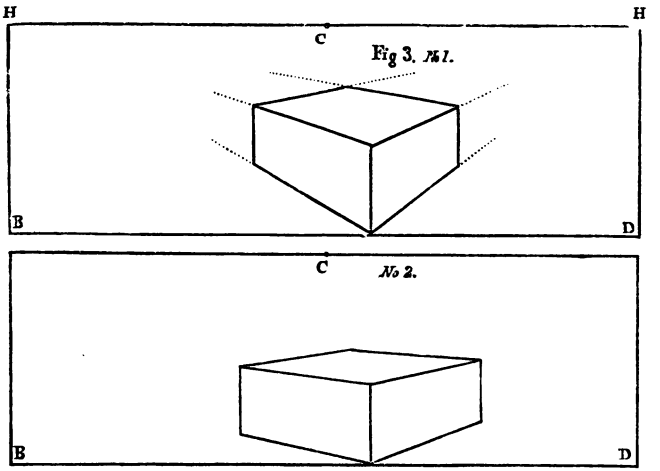
In No. 2, the distance of the spectator is equal to the entire length of *B D*.

A slight glance at each will show how much more satisfactory the drawing is in No. 2 than in No. 1.

In both instances (Figs. 1 and 2) the centre (*C*) of the

picture is placed in the middle of the horizontal line

FIG. 3.



H H; but it may be placed somewhat either to the right or left of that position, according as the sketcher may be disposed to stand a little to the right or left of the centre of the proposed view.

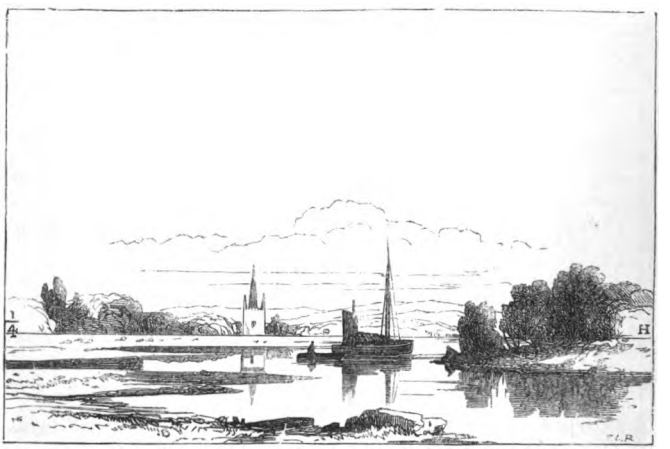
PROPER POSITION ON THE PAPER FOR THE HORIZONTAL LINE.

The proper position of the horizontal line will depend upon the nature of the view to be represented. Hence the sketcher must consider—

First, whether he himself and the objects he is about to represent, are on level ground or nearly so.

In this case, the horizontal line may be drawn at about one-fifth, or one-fourth, of the height of his paper or picture.

FIG. 4.



Secondly, whether the ground be undulating, or the objects viewed from a carriage, or the lower windows of a building, or from any similar moderate elevation.

In this case, the horizontal line may be placed at about one-third the height.

Thirdly, whether the scenery be mountainous, with a

lake; or whether the objects be viewed from some *considerable* elevation.

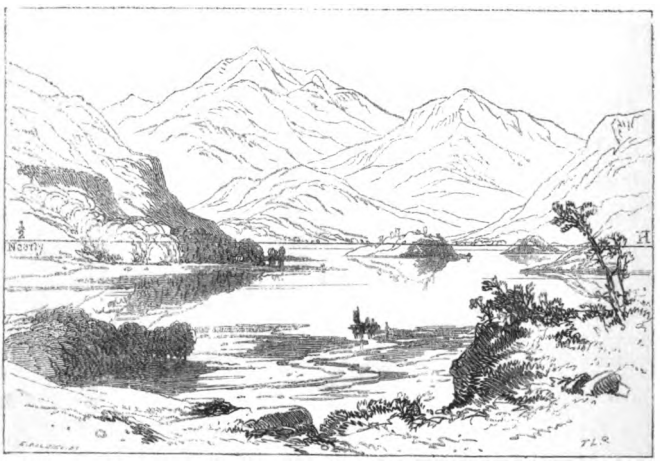
FIG. 5.

In this case, let him choose a position that will command a good view of the scene, and prevent more immediate and closer objects from concealing any portion of the remote distance.

It should be added, that, though the height of this line may *sometimes* be a little more than half the height of the paper, according to the elevation attained by the spectator to command the view, yet it is desirable not much to exceed this; otherwise, what is called "a bird's-eye view" will be the consequence.

In the following example, the horizontal line is drawn at nearly *half* the height of the paper.

FIG. 6.



Here let us, *en passant,* observe, that as a general rule the sketcher will find it advantageous, after having drawn a faint horizontal line, at its proper height, to ascertain by holding up his pencil horizontally on a level with his sight, what object, *or part of an object,* appears on the pencil immediately before him, and so begin by representing such object at that point, and proceeding right and left, on the same level, to the extremities of his picture. This will greatly assist in guiding the delineation of the remainder.

OF THE UP-HILL VIEW.

All horizontal lines or planes going into the picture, whether ascending or descending, appear to vanish at the horizontal line. In painting, the sea and the sky are considered horizontal planes, and we have already instanced their apparent meeting in the horizontal line. So again, in representing the interior of a room—the floor and the ceiling (if flat) appear to approach each other, and would, if indefinitely produced, meet or vanish on the horizontal line of the spectator, as their common vanishing line.

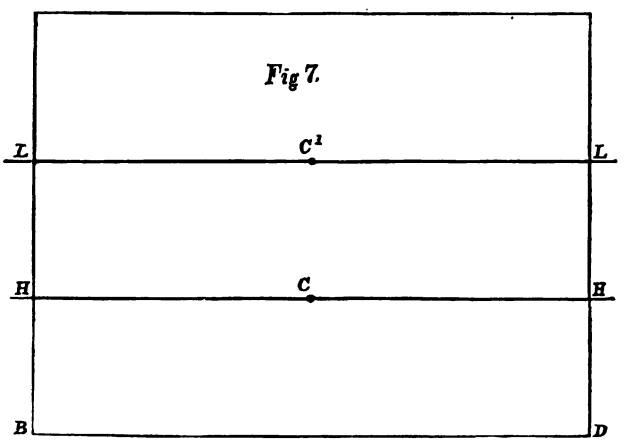
Now let the sketcher, referring to Fig. 1, suppose the ground before his position at *E*, to form an inclined plane instead of a horizontal one; a plane inclining upwards at some known or supposed angle. In this case, such an incline will meet the plane of the picture in a line above the horizontal line, and hence there will be two vanishing lines on his paper, one whereby to delineate objects on the horizontal surface; the other by which to draw those situated on the inclined plane. The following diagram will make this clear.

In this figure, *B D* is the base line; *H H* the horizontal or vanishing line; *C* the centre of that vanishing

line; $L\,L$ the vanishing line of the ascent; and C^1 the centre of that vanishing line.

It is obvious, that in proportion to the inclination of the plane, the line $L\,L$ will be nearer to, or more distant

FIG. 7.



from, the horizontal vanishing line. Towards some point or points in this line $L\,L$, the representations of all right lines parallel to the surface of the ascent must be drawn; as for instance—the felled trees, the ruts in the road, the upper and lower lines of the wooden palings, &c.

But the lines of the brick wall, and the horizontal lines

of the house, which are horizontal and perpendicular to the plane of the picture, are drawn towards the horizontal line *H H.*

FIG. 8.

OF THE DOWN-HILL VIEW.

If a descending plane be visible to the eye of the spectator, it is clear that it can be represented upon paper; and the ultimate *depths* of the view will have in that representation a higher place on the picture than the *highest* sites of the actual view; this is shown in the following diagram.

Let the learner place on the table, at a short distance

from him, a drawing-board, a portfolio, or any other plane, having the nearer end supported, so as to incline

FIG. 9.

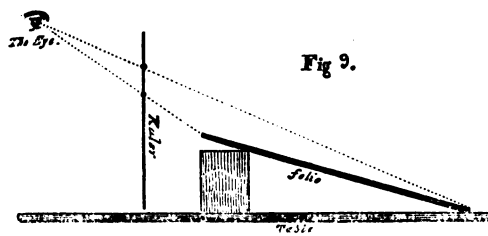


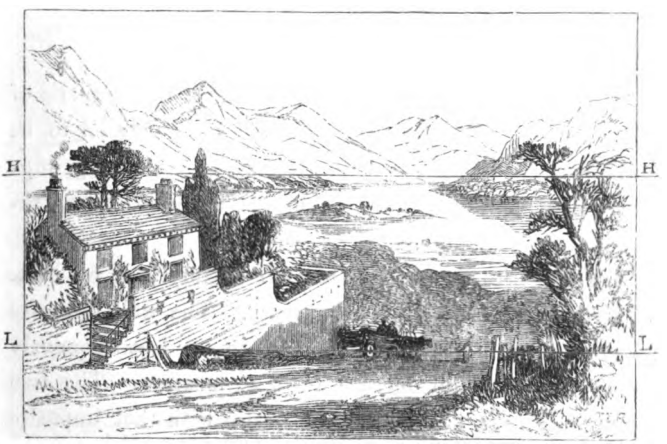
Fig 9.

it at any angle at which the plane is yet visible; and let a bystander hold a straight ruler, vertically, at a small distance from the nearer edge, it will then be found that the lower and more remote edge will appear higher on the ruler than the nearer one. Merely, however, to draw two horizontal and parallel lines across the paper and to represent a descending plane by the space between them alone, without the assistance of other lines in contrast with them would be impossible; but the plane being visible, the effect of descent can be readily described by the aid of auxiliary lines and a judicious use of light and shade.

Again—let the sketcher suppose himself on a hill descending directly from him, and that a yard or two in advance of him a line is drawn across the road parallel

to his position, and another a few yards further down parallel to the first; it would be found, that on holding a pencil upright at a little distance so as to cut both lines, and looking at them with one eye closed, the lower line would rise higher on the pencil than the upper and nearer line.

FIG. 10.



In this example the student is supposed to be on such a hill, having his vanishing line *L L* and his horizontal line *H H*, in their proper positions. Then all lines on the descending plane, or parallel with it, as the timber and the marks of the waggon-wheels, &c., would tend towards the vanishing line *L L*, while the horizontal lines

of the house and wall would tend in the direction of the horizontal line, and if produced to that limit, would there be lost. In this example, the lower extremity of the descent is shown to be higher on the plane of the paper than the upper part.

ON THE REPRESENTATION OF HORIZONTAL LINES—WHETHER PARALLEL, PERPENDICULAR, OR OBLIQUE TO THE PLANE OF THE PICTURE.

A horizontal right line has, with respect to the plane of the picture, one of three positions. It is parallel to it, oblique to it, or perpendicular to it. The following supposition will explain what is meant by these three relations of a horizontal line.

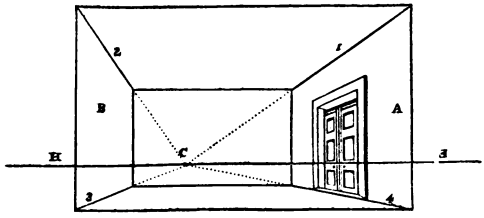
Let the student suppose himself sitting with his back against one of the walls of a room. The wall opposite to him is parallel with that behind him, and consequently to the plane of his picture in that position. The two remaining walls being at right angles with that opposite to him, are evidently perpendicular to the plane of the drawing, and all horizontal right lines on those two walls are also perpendicular to it, and will appear to tend towards a point immediately opposite to his eye.

H H is the horizontal line or level of his sight, *C* the point opposite his eye, and that towards which all hori-

zontal right lines on the walls *A* and *B* appear to slant; though in *reality* they are perpendicular to the wall at *C*.

FIG. 11.

Fig 11.



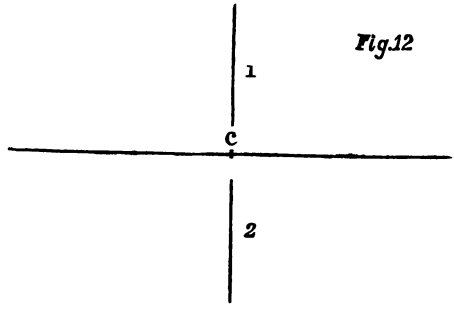
The lines 1 and 2, where the ceiling and walls meet, and 3 and 4, the lower limit of the walls, as well as the horizontal lines of the door and its panels, are, in that position of the spectator, all perpendicular to the plane of the drawing.

It has been observed that right lines, when seen perpendicular to the plane of the picture, never appear in their real position. This is easily shown, if a line be placed *immediately before the sight;* but a little above or below the level of the eye, it will appear as if perpendicular to the ground.

Thus *C* is the point opposite the eye; 1 and 2 represent

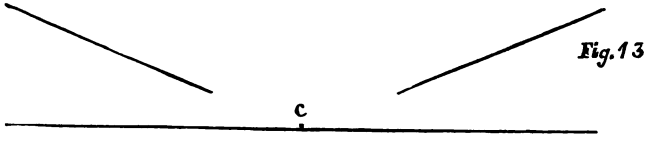
a line held above or below the level of the sight, but im-

FIG. 12.



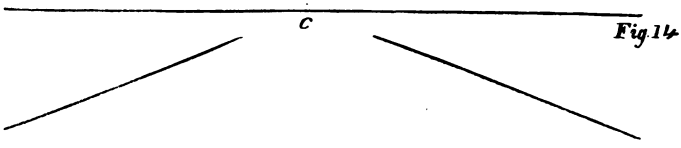
mediately opposite to it. If it be placed above the level, and removed to the right or left, it will appear thus :

FIG. 13.



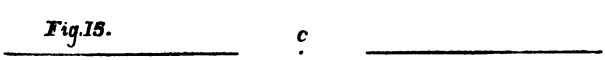
And if below the level of the sight, it will take this direction.

FIG. 14.



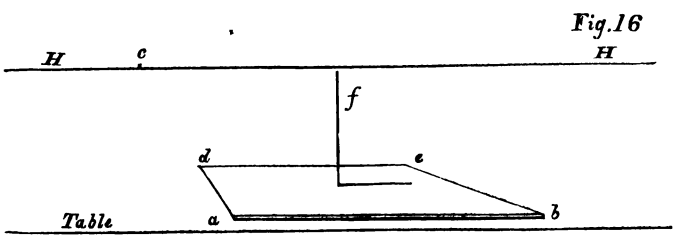
But if on the right or left of the eye and on a *perfect level* either oblique or perpendicular to the eye or the picture, it will fall into the horizontal line.

FIG. 15.



This is explained more fully by placing on a table, an empty portfolio, into the upper leaf of which is fixed a long pencil-stick. Let the lower edge of the folio be even with the edges of the table, as the line *a b* in the diagram.

FIG. 16.

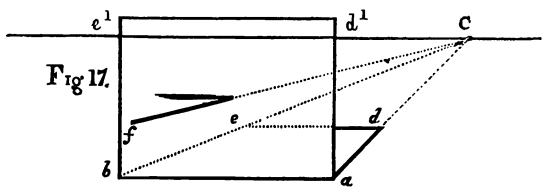


Let the spectator seat himself a little to the left of the folio, parallel to the edge *a b;* and let *C* on the horizontal line *H H*, represent the point immediately opposite the eye; then the sides *a d* and *b e* of the folio will appear to tend towards the point *C*, the centre

of view; the pencil-stick *f* appearing, as it really is, perpendicular to the table.

Now let the upper leaf of the folio be raised until its plane be perpendicular to the plane of the table. The relations of the lines *a d* and *b e* with the horizontal line are now changed, and the stick *f*, still perpendicular to the leaf of the folio, becomes by the change of position *perpendicular to the plane of the picture*, and like all lines similarly disposed, tends towards the centre of view *C*, while the sides *a* d^1 and *b* e^1 are become perpendicular to the table, and appear much longer than when seen in the original position.

FIG. 17.



This diagram exemplifies the horizontal right line as seen parallel and perpendicular to the plane of the picture; two of the three relations ascribed to it. The parallel lines are *a b* and *d e;* the perpendicular lines are *a d*, *b e*, and the stick *f*.

The apparent increase of dimension of *a d*, when raised from its horizontal position, having been shown, it

will be well to exemplify the manner of drawing this side of the folio when lying flat.

FIG. 18.

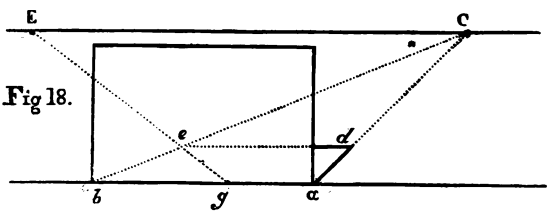


Fig 18.

Having drawn the horizontal line, and the edge of the table and folio parallel to it, and marked the centre of view *C* on the right, as already shown, the student will mark *E* on the horizontal line, at a distance from *C* equal to the supposed distance of the eye from the point *C*. It has been laid down as a rule that the distance of the eye from the centre *C* should be equal to the width of the picture, but in drawing a *single object*, a shorter distance will suffice to show the principle of construction.

First from *b* on the line *a b*, make *b g* equal to one of the shorter sides of the folio; then draw a fine line from *g* towards *E* to meet the indefinite side *b C* at *e*, and draw *e d* parallel to *b g* meeting the other indefinite side, *a C*, at *d*; then *a, d, e, b* will be the representation of the leaf lying on the table, and *a d*, the *apparent* length of that side of the folio. The student should bear in mind that if the point *E* were transposed to the *other* side the centre *C*,

the measure of the shorter side *b g*, instead of being marked towards the right hand from *b*, must be set off from *a*, towards the left hand, and the result will be the same.

OF LINES OBLIQUE TO THE PLANE OF THE PICTURE.

The third relation remains to be explained. If the folio, remaining flat, be moved ever so slightly, but obliquely, from the position in which we have considered it, the lines *a d*, *b e*, and the stick *f* will no longer tend towards the centre of view *C*, but become oblique to the plane of the picture, and have vanishing points in the horizontal line according to their angles of obliquity, as already explained at Fig. 2.

The method of drawing these lines will be understood from the following illustration which explains the construction of a figure, representing a rectangular block of stone, placed under the conditions of the third case.

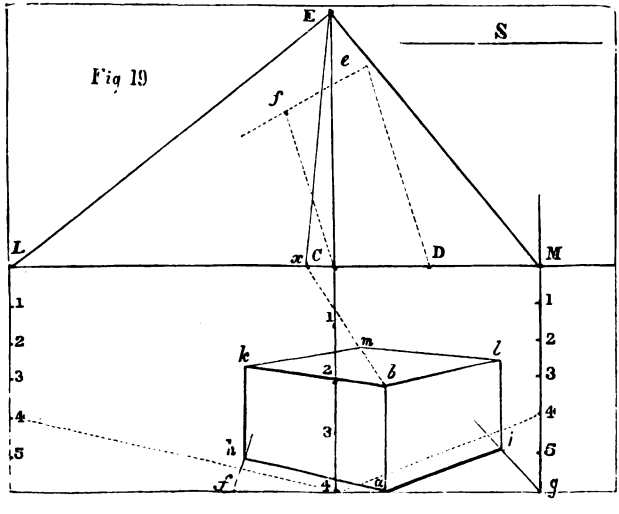
The base line, the horizontal line, the centre of view, and the place of the eye, are all given as before. Let *a b* be the near vertical edge of the block, similar to that in No. 2 of cut 3, where the vanishing points for the horizontal lines are inaccessible, an inconvenience which may be avoided by proceeding as follows.

Let *C E* be equal to one-third the true height of the point *E* from *C*, and let *L* be equal to one-third the true distance of the vanishing point from *C* on *that* side of the centre; join *E L*, and from *E* draw *E M* perpendicular to

E L, making the same angle join *E L*, and draw (from *E*) *E M* perpendicular to *E L*, making the same angle at the eye as the sides of the object make with each other, in this case a right angle. *C M* will be equal to one-third of the distance of the true vanishing point on that side of *C*.

As the whole of the object is here below the horizon, draw downwards from *L* and *M* lines parallel to *C E*,

FIG. 19.



as here shown; also produce *E C* to the base line, and bisect the angle *L E M* to *x*. Take *any* small opening of the compass, and mark it off repeatedly from *C*

to the base line (remembering that if any part of the object be *above* the horizontal line, those lines at *L* and *M* must be continued upward also), and number those divisions as in the figure. Take in the compass as many of these divisions as make *one less* than the number of times *C E* is contained in the true distance of the eye. In this example it is contained three times, therefore, take *two* divisions from *C E*, and mark them off downwards (and if required upwards also) on the lines at *L* and *M*, and subdivide each of those divisions into *as many parts as C E is contained in the true distance* (3), and number them as in the figure.

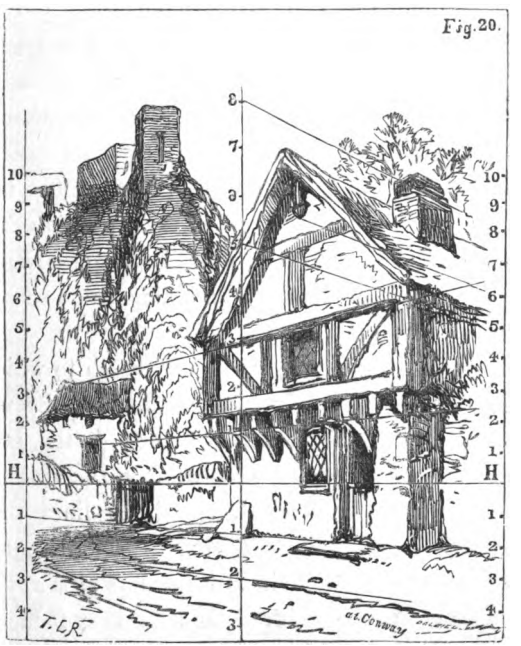
Now from any point *a*, a line drawn in the direction of the two corresponding points on the divided lines will tend towards the true but inaccessible vanishing points. Thus a line drawn from *b* in the direction of the two corresponding figures 2 and 2, will tend towards the point required, and a line drawn from the point *a*, passing between 4 and 3, at a properly proportioned distance from each, on the lines through *C* and *L* will tend towards the same point. If the utmost nicety be required, the several divisions may be again subdivided.

In order to determine the proper length of the line from *a*, let *S* be equal to the true measure of the side. Make *L D* on the horizontal line equal to *L E* and from *C* and *D* draw *any* two convenient lines parallel to each other, and make *D e* equal to *S*. Then draw *e L*, cutting

C f at *f*, and make *a f* and *a g* on the base line each equal to *C f*.

From *f* and *g* draw lines towards *C*, meeting *a h* at *h*, and *a i* at *i*; on these points raise perpendiculars to meet the upper edges at *k* and *l*. Through *l* and about midway between numbers 1 and 2, draw *l*, *m*, meeting the diagonal *b x* at *m*, then join *m k*, which completes the figure, the whole of the necessary points being within

FIG. 20.



the boundaries of the paper, and thus superseding the difficulty of inaccessible vanishing points. The construction of the figure may seem at first complex, but a little practice will enable the sketcher, in determining his lines, to dispense with points and the ruler altogether, except where occasionally the use of his pencil may be desirable to afford a perfectly straight line.

In this example (Fig. 20), the horizontal lines forming the wood work in front of the building, and those of the roof are oblique to the plane of the picture, and have a tendency to points considerably beyond the limits of the paper, but the difficulty is met by the rule already laid down, in reference to cut 19, which is here exemplified in application to a pictorial object.

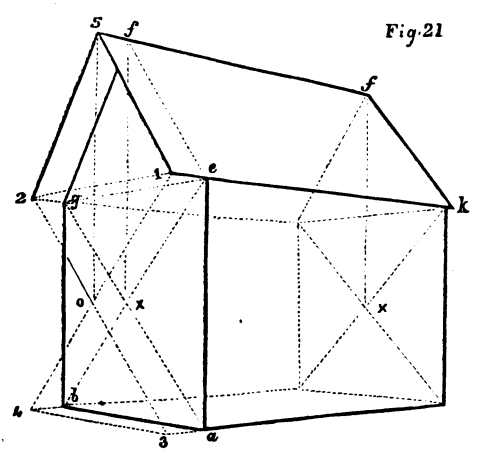
The oblique lines of the gable are represented according to their angle of obliquity, and their position in relation to the plane of the picture; but for general sketching purposes it will be sufficient to draw diagonals as described in Fig. 21.

In the diagram (Fig. 21), or in any sketch to which the rules of its construction apply, the lines of the unseen parts of the structure, which are here dotted may be lightly put in with a pencil, so that when the visible lines and surfaces are represented, the light lines may be effaced. The diagonals *a g*, *e b*, &c., being drawn, perpendiculars are raised on their intersections at *x x*, that in front being made equal to the assumed height of the gable,

as $x f$ (or the height of the apex of the pediment, if there be one), and draw the oblique lines $e f$, and $f g$.

If the roof project, as in Fig. 20, produce outwards the horizontal lines of the walls and the ridge of the roof to the apparent extent, as at e 1; and draw a line from 1 towards the proper vanishing point, which will give the point 2. Now produce the lower lines a 3, and b 4, making a 3 equal to e 1; then a line from 3 towards the

FIG. 21.



vanishing point will give the point 4 and the junction of 1 4, and 2 3 will give diagonals intersecting at o, whence a perpendicular is raised, meeting the line $f f$ produced, at 5, then 1 5 and 2 5 supply the oblique lines of the projecting roof.

Thus in the construction of this figure every necessary

point is found within the limits of the paper, although a relation could at once be established with the vanishing points, if requisite.

The structure represented in the succeeding Fig. may be drawn according to instructions given in reference to diagram No. 19.

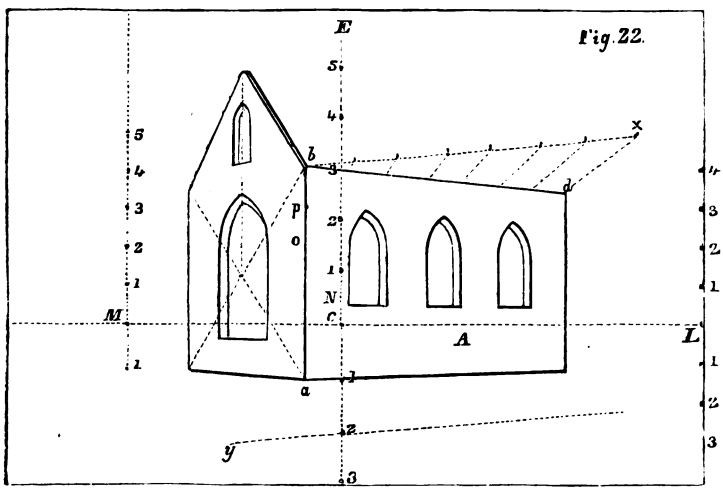
Then, as before, let *C E* equal one-third of the true distance of the eye, and *L* and *M* respectively equal one-third of the distance of the true vanishing points from the centre of view *C*.

Through the corresponding numbers 3 and 3, or 2 and 2 (see Fig. 22), draw a line, tending to the true vanishing point of the horizontal lines of the wall, in which three openings or windows, with their piers, are to be represented according to their proper scale of relation.

This is usually effected by drawing a line from *a*, or *b*, parallel to the horizontal line on which the geometrical measures of the piers and windows are marked off from *a* or *b*, whichever may be adopted. But in *this* case a confusion of lines would ensue from the adoption of such a course; an inconvenience which may be obviated by drawing from *b* a line parallel to that running through 2 and 2, and marking the windows and piers upon it in their proportionate geometrical widths from *b* to *x*. Then a line drawn from *x* through the corner of the wall at *d*, to meet that through 2 2 at *y*, gives a point (*y*) towards which lines from all the divisions on *b x* may be drawn, to divide the upper line of the wall, as seen in

the figure; from which divisions, perpendiculars may be dropped, showing the proportionate diminutions of the widths.

FIG. 22.

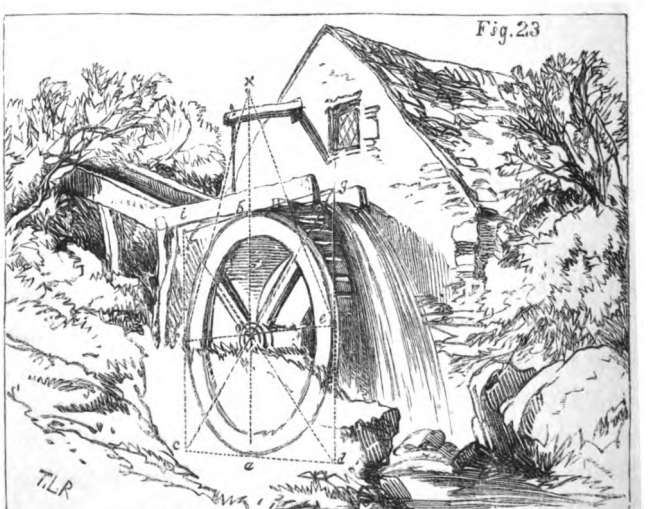


Determine the lower lines of the windows, as at *n*, on the line *a b;* and let *n o* be the height of the chord of the arch from the bottom of the windows, and *o p* the height from the chord to the apex of the arch, and from these points *n o p*, draw lines towards the vanishing point of the line *b d*, which, by crossing the perpendiculars, will decide the heights of the windows. The point for the apex of each arch may be found by means of diagonals.

CIRCULAR OBJECTS.

Among the circular objects which may, in the course of experience, present themselves to the sketcher, perhaps few would cause him more embarrassment in their delineation than a mill-wheel; which, when viewed obliquely (and it is seldom represented otherwise), presents an elliptical or oval form. The drawing, however, of this object will be readily effected by the application of the foregoing rules.

FIG. 23.



Let *a o b* be the vertical diameter of the wheel—then, according to the preceding rules, draw the right lines *c a d, f o e*, and, *i b g*. Draw *d e g* parallel to *a b;* and at a distance from it equal to the apparent width of half the diameter (which in this position will appear somewhat less tban the real semi-diameter), also draw *c i* parallel to *a b* but less distant from the centre *o*.

Produce *o b* to *x* and make *b x* equal to *o b*. Draw *o i*, *o g*, then lines drawn from *x*, to *e* and *f*, will cut *o g* and *o i* in two points, through which the curve may be described, making tangents with the straight lines at the points *e, b*, and *f*. Being an overshot wheel the lower portion is not visible. Should, however, the entire wheel be seen, the lower points for the curve will be on the diagonals immediately beneath the others, as shown in the cut.

The student may have recourse to similar means for drawing the circular arches of a stone bridge. It seldom, however, happens that a bridge of this kind is a desirable object in a landscape, unless perhaps in the distance, or middle distance of the picture. Arches, however, are frequently found in association with the most picturesque material, and in combination with the most romantic features of nature, such, for instance, as that near Aberystwith, called the Devil's Bridge, and many others.

Some of the stone bridges in the lake districts of Cumberland and Westmoreland are extremely picturesque.

They are of very rude construction, being in many cases formed only of loose stones for the passage of sheep and herds of cattle over small streams; it is, however, from their very ruggedness that they derive their interest, surrounded as they frequently are by scenery of much grandeur. The cut below affords a specimen of this kind of simple and picturesque bridge; it is thrown over a small stream flowing into Wast Water, one of the most picturesque of the Cumberand lakes.

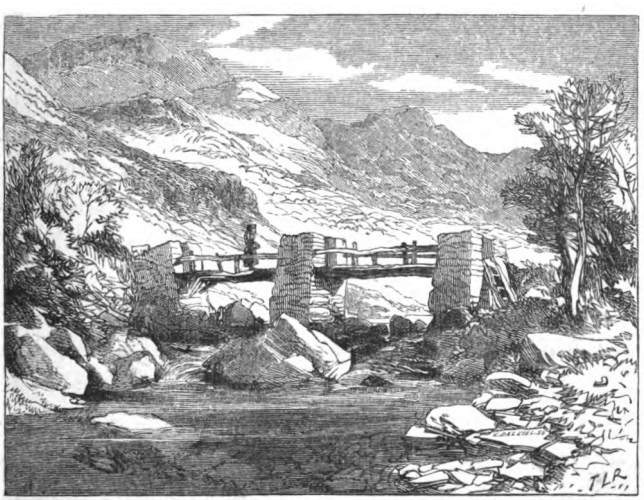
FIG. 24.

The subject of the frontispiece is "Stockley Beck," in Cumberland, which, in combination with a portion of the mountainous district amid which it is situated,

forms a passage of landscape scenery that in pictorial interest can scarcely be surpassed. It is only in Wales, Scotland, and in the lake districts of England, that such combinations are met with; and this, and other similar sketches are introduced here, only to afford the student examples of this class of scenery, and to illustrate the selection and treatment of a sketch.

The rude bridge forming the subject of Fig. 25, crosses one of the streams that flows from Snowdon. It is near Beddgelert, and so picturesque is it from every point of view, that no sketcher goes into the neighbourhood in which it is situated, without making a drawing of it,

FIG. 25.



and scarcely a season passes without a picture of this bridge appearing in some one or other of the London exhibitions.

ON THE CHOICE OF SUBJECT.

As the strict end of our instructions here, is to assist the sketcher to a facility in simply delineating objects and combinations of objects; it is desirable that it should be understood, that this is only the first step towards accomplishment in drawing from nature. An easy, rapid, and decided manner of sketching is to be acquired only by practice. It is an acquisition essential to excellence in all the other artistic qualities to which it serves as a basis; therefore, it were here altogether out of place to propose a consideration of colour, manipulation, and all those questions of feeling and execution, which, brought forward at so early a period of progress, would only serve to divert the student from the attainment of the power of dealing with these effectively hereafter. These subjects are entertained in their proper places in the series to which this little book belongs.

It is, however, necessary that the sketcher be assisted in the choice of subject matter. The exercise of a little judgment in this, will render his progress agreeable to himself, and his works presentable to others. To beginners, the great precept of one of the most accomplished of our living landscape painters, is to "study

little bits," a precept which will apply equally to sketching and painting.

Among the subjects forming the wood-cuts, which illustrate these instructions, are many which might serve as initiatory essays; and others of various degrees of progress, even to compositions which might be worked up into drawings and paintings of infinite beauty. All artists have some peculiarity in their method of sketching, and rapid and broad sketches are frequently intelligible only to those who make them. One of the best qualities, however, of a sketch, is that it should not only refresh the memory of the artist, but should be intelligible to every one.

With a little education, the eye will discover material for study everywhere. London and its environs abound with subjects of picturesque beauty. Hampstead, Highgate, the banks and wharfs of the Thames even to the Nore; every suburban locality, and all the green lanes and commons with which they communicate, abound with material which may be wrought into pictures of the highest degree of interest. These are the localities which have contributed to form many of the best of our landscape painters, and so it is elsewhere; there is no spot in the country so entirely divested of picturesque qualification, as not to supply to the cultivated taste, subject matter for an interesting picture. In confirmation of this, it is only necessary to look round

our exhibitions, to see numerous works of great beauty and interest, produced from materials extremely slight.

Having made himself master of the principles here laid down, the sketcher might select for commencement, some single object, such as the quaint old gable in cut 20; a subject like this is sufficiently good to be drawn from various points of view, and it should be studied in such a manner, that at any subsequent period, a coloured drawing might be made from it. Fig. 1, exemplifies a composition of lake and mountain scenery, in which the expression of the pencil is sufficient to show the relation of the objects. Through the middle distance to the foreground, the touch is gradually strengthened, and the most decided and darkest lines appear in the nearest parts of the view. The water is left nearly white. This sketch is as slight as it well can be, to be worked out into a subsequent finished picture. In Fig. 4, an extremely simple subject, a winding river with a boat, a few trees, and a distant spire—there is more than mere outline, but still no more than may be gracefully effected by the pencil, and in Fig. 5, wherein the church tower is the prominent object, the place of the sun would afford the amount of shade, which gives force to the sketch. The frontispiece is a very carefully studied sketch, which might be coloured with little modification, according to its present distribution of light and shade.

In accordance with the principle which prescribes simple subjects to beginners, the student will do well to sketch some simple group, or single object. It frequently occurs that with objects of picturesque quality, there are associated others which do not harmonize with them. In such case, a point of view should be sought that would exclude the objectionable forms. Middle and remoter distances afford facilities for the modification of objectionable forms, but a certain amount of practice will be necessary to qualify the student to deal successfully with these niceties.

COMPOSITION OF LINES AND FORMS.

Every production of art, of what genus soever it may be, is reducible to its elementary construction of lines and forms; and upon the skilful dispositions of these depend the excellence of the composition of the picture. The essential spirit of composition is variety: but in order that the whole be with ease and pleasure to the spectator comprehended in one view, it is necessary that the entire circle of minor parts be so harmonized as to form one well-balanced whole, consisting of a few prominent masses or agroupments, which according to the principal law of composition must be diversified in magnitude and in form. One of these masses should be treated as the principal, and the others dependent and contributive: but it is

necessary that they be distinct in appearance and place, although all coincident in the proposed sentiment. What form soever may be determined on, it is necessary to guard against a fixed regularity—an equality and repetition of parallel, rectilinear and circular forms—indeed whatever be the general outline of these masses, it must not be too regular nor too much broken; the continuity must rather be slightly indicated than absolutely insisted on. And in order that nothing be wanting, the various components should preserve an evident relation among themselves; they should be associated in such a manner that none should appear entirely detached, the larger masses broken and relieved by the minor and subordinate parts, showing a whole so well balanced that no one part could be abstracted without the deficiency being felt.

If we turn to the frontispiece, and consider the dispositions observed in that composition, we shall see that the positions of the principal objects are not the result of mere chance, but they are brought into this combination from a particular point of view, which is determined as favourable in this case to picturesque composition. The principal features in the view are the bridge, the stream, and the mountain. By the emphasis with which the bridge is treated, it is brought forward to the eye as a principal object, but it does not, nevertheless, occupy the centre of the composition, or does the stream flow in a

direct course down the centre of the drawing, or the mountain rise to a cone equidistant from both sides. These dispositions are effected with a view to avoid that formality against which we have cautioned the learner. Again, with respect to the arch, it contrasts with the irregular shapes of the rocks and stones lying near it, and no two of these are of like form. The lines descriptive of the descent of the mountain, necessarily tend in one direction; but parallelism is avoided, and the lines are modified by light and shade. In artificial objects parallels necessarily occur, as in buildings of all kinds; but such lines and parts are rather indicated than harshly forced upon the eye, and by the aid of chiaroscuro they are reduced to breadth and harmony.

LIGHT AND SHADE.

In an outline sketch it is found that outline alone is inadequate to the representation of an object in relief; it cannot give substance, nor define relative distances so as to maintain the objects in their proper places. We have urged the necessity of judicious selection of subject matter, and we have now to observe that how well soever the subject may compose, it is yet necessary that it be effective in its chiaroscuro; for it greatly depends upon the happy or unskilful distribution of the lights and darks, whether a composition appears confused and broken, or agree-

ably united into one harmonious whole. There are times when the most commonplace material may strike us as beautiful; and in a converse aspect, the most charming scenery may become void of interest. The matter-of-fact presentations of the breadth of a meridian light, and the same passages of landscape viewed under the shades of evening, affect the feelings very differently. In the latter there is a charm which operates upon minds the least susceptible of impression from the beauties of nature: and if it be necessary to cultivate a discrimination even with respect to degrees of the beautiful, how much more necessary is it to study to acquire the power of conferring importance on, and investing with interest, any slight subject matter which we may have to treat. This is, after all, the test of the master—the power of giving, by means of judicious light and shade, importance to comparatively insignificant matter. The general principle acted upon by all artists, is to dispose the lights and shades of their work in the manner best suited to the treatment they propose for their work. If we turn to cut 5, we find a dark mass reared against a light sky, and immediately supported by shaded objects of different degrees of depth, and repetitions of dark in the foreground; with very little change, the arrangement of light and shade might be adapted to a great variety of combinations.

The simplest form of effect is the opposition of two

masses. If the subject be dark—as a building or a group of trees—it will be relieved by a light sky: if it be light, the sky will be darker. This simple opposition we mention in order to observe that in every pictorial composition it prevails in the great masses and throughout the details, but the principle is concealed in proportion as the work is successful. Every dark must be relieved by a light; and every light must tell against a dark: this is the law of natural chiaroscuro, and in art it is the principle of relief; but the contrasts must not seem harsh or artificial.

The forms of light and shade are subject to the same laws as those of objects: hence, if a subject be treated with a breadth of light, the principal mass must not regularly divide the composition either vertically or horizontally. If shade prevail in the picture, the same rule applies; but light or shade may be introduced at either side of the picture, occupying the entire plane, and diminishing to a point at the opposite extremity of the horizon.

In a light picture a simple and agreeable effect is produced by placing the principal dark or most substantial point on the right or the left in the foreground, and from this point approaching the base of the picture and the horizon with graduated tones broken and varied according to the kind of objects introduced.

The examples of light and shade here recommended are

extremely simple; and a knowledge of them will prepare the student for an acquaintance with dispositions of greater complexity, of which it were beyond our intention in this brief essay to treat.

END.

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Mars Orange	Ultramarine Ash
Pure Scarlet	Carmine
Burnt Carmine	Gallstone
Smalt	Cadmium Yellow
Purple Madder	Orange Vermilion

21s.

Genuine Ultramarine.

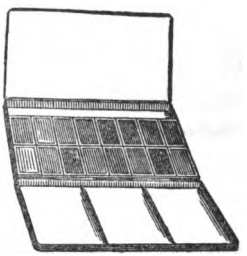
MOIST WATER COLOURS IN PATENT COLLAPSIBLE TUBES.

A new preparation of Moist Water Colours, particularly adapted for large works, as any quantity of colour can be immediately obtained, thus affording additional facilities for rapidity and increased power; these colours present a range of pigments which, in brilliancy and similarity of manipulation, much resemble Oil Colours.

The prices are the same as the Moist Colours in Pans.

JAPANNED TIN SKETCHING BOXES.

FILLED WITH MOIST COLOURS.



(The following arrangements of colours are selected from those most in use by the first Water Colour Artists.)

3 Cake Box, No. 1.—[Light and Shade Drawings on Tinted Paper.]
containing Sepia, French Blue, and Chinese White.
(Price 9s.)

6 Cake Box, No. 1—(Assorted for Landscape.)
containing Gamboge, Raw Sienna, Venetian Red, Crimson Lake, Prussian Blue, and Vandyke Brown.
(Price 10s.)

Ditto, No. 2—(Landscape and Figures.)
containing Vandyke Brown, Indigo, Cobalt, Crimson Lake, Light Red, and Indian Yellow.
(Price 11s. 6d.)

8 Cake Box, No. 1—(Landscape.)
containing Gamboge, Yellow Ochre, Burnt Sienna, Light Red, Crimson Lake, Cobalt, Indigo, and Vandyke Brown.
(Price 13s. 6d.)

8 Cake Box, No. 2—(Landscape and Figures.)

containing Yellow Ochre, Light Red, Scarlet Vermilion, Rose Madder, Cobalt, Madder Brown, Vandyke Brown, and Prussian Blue.

(Price 16s.)

10 Cake Box, No. 1—(Landscape.)

containing Gamboge, Yellow Ochre, Burnt Sienna, Venetian Red, Crimson Lake, Vandyke Brown, Olive Green, Neutral Tint, Cobalt, and Indigo.

(Price 16s.)

Ditto, No. 2—(Landscape and Figures.)

containing Yellow Ochre, Indian Yellow, Burnt Sienna, Light Red, Vermilion, Rose Madder, Cobalt, Prussian Blue, Vandyke Brown, and Olive Green.

(Price 18s.)

12 Cake Box, No. 1—(Landscape.)

containing Brown Pink, Vandyke Brown, Indigo, Neutral Tint, Cobalt, Crimson Lake, Indian Red, Vermilion, Burnt Sienna, Light Red, Yellow Ochre, and Gamboge.

(Price 18s. 6d.)

12 Cake Box, No. 2—(Landscape, Figures, &c.)

containing Gamboge, Indian Yellow, Raw Sienna, Burnt Sienna, Light Red, Scarlet Vermilion, Rose Madder, Purple Lake, Vandyke Brown, Brown Pink, Indigo, and French Blue.

(Price £1. 2s. 6d.)

14 Cake Box, No. 1—(Landscape.)

containing Cobalt, Indigo, Neutral Tint, Emerald Green, Brown Pink, Vandyke Brown Madder Brown, Crimson Lake, Indian Red, Light Red, Burnt Sienna, Indian Yellow, Yellow Ochre, and Gamboge.

(Price £1. 2s.)

Ditto, No. 2—[Landscape, Figures, &c.]

containing Indigo, French Blue, Neutral Tint, Emerald Green, Olive Green, Vandyke Brown, Madder Brown, Purple Lake, Rose Madder, Scarlet Vermilion, Light Red, Indian Yellow, Yellow Ochre, and Gamboge.

(Price £1. 5s. 6d.)

16 Cake Box, No. 1—[Landscape, Figures, &c.]

containing Lemon Yellow, Gamboge, Indian Yellow, Yellow Ochre, Burnt Sienna, Light Red, Vermilion, Rose Madder, Purple Lake, Madder Brown, Vandyke Brown, Olive Green, Emerald Green, Payne's Grey, Indigo, and Cobalt.

(Price £1. 8s. 6d.)

Ditto, No. 2—(Flowers, Landscape, &c.)

containing Gamboge, Indian Yellow, Gallstone, Chrome No. 1, Vermilion, Indian Red, Pure Scarlet, Rose Madder, Carmine, Burnt Carmine, Vandyke Brown, Ivory Black, Olive Green, Emerald Green, Indigo, and French Blue.

(Price £2. 2s. 6d.)

18 Cake Box—(Landscape. Figures, &c.)
containing Lemon Yellow, Indian Yellow, Gamboge, Yellow Ochre, Burnt Sienna, Light Red, Vermilion, Rose Madder, Purple Lake, Brown Madder, Olive Green, Vandyke Brown, Emerald Green, Payne's Grey, Indigo, Cobalt, Raw Sienna, and French Blue.

(Price £1. 13s. 6d.)

20 Cake Box.—[Complete for Landscape, Flowers, Figures, &c.]
containing Lemon Yellow, Gamboge, Indian Yellow, Yellow Ochre, Chrome, No. 3, Vermilion, Light Red, Indian Red, Rose Madder, Carmine, Purple Madder, Vandyke Brown, Sepia, Brown Pink, Sap Green, Emerald Green, Indigo, French Blue, Smalt, and Cobalt.

(Price £2. 7s. 6d.)

N. B. For any Colour in the foregoing lists another may be substituted, and if the colour selected is higher or lower in price, the difference added or deducted.

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(WITH PALETTE FLAPS.)

To contain 3, 4, 6, 8, 10, 12, 14, 16, 18, 20, 22, and 24 cakes.

Boxes for Moist Colours made to order, to hold any number of cakes, and on any plan, to suit the artist's convenience.

Japanned Water Bottles, with double cups, for holding water in Sketching from Nature, the cups being attached to the Moist Colour Boxes.

Japanned Copper Water Bottles, with plated insides.

Large size	ditto	ditto.
Extra large size	ditto	ditto.

Water Cups, or Dippers, japanned, various.

WATER COLOURS.

PREPARED IN CAKES AND HALF CAKES.

PRICE,

WHOLE CAKES, 1s. EACH HALF CAKES, 6d. EACH.

WHOLE CAKE.

HALF CAKE.

ANTWERP BLUE
BISTRE
BURNT SIENNA
BROWN PINK
BLUE BLACK
BURNT UMBER
BRITISH INK
BROWN OCHRE
BURNT ROMAN OCHRE
CHROME YELLOWS, 1, 2, & 3
COLOGNE EARTH
DRAGONS BLOOD
EMERALD GREEN
FRENCH GREEN
GAMBOGE
GREEN BICE
HOOKER'S GREEN, No. 1.
HOOKER'S GREEN, No. 2.
INDIGO
INDIAN RED
ITALIAN PINK
IVORY BLACK
KING'S YELLOW
LAMP BLACK
LIGHT RED
NEUTRAL TINT
NAPLES YELLOW
NEW BLUE
OLIVE GREEN
ORPIMENT
PRUSSIAN BLUE
PRUSSIAN GREEN
PAYNE'S GREY
RAW SIENNA
RAW UMBER
ROMAN OCHRE
RED LEAD
RED OCHRE
RED CHALK
SAP GREEN
TERRE VERTE
VANDYKE BROWN
VENETIAN RED
VERMILION
VERDIGRIS
YELLOW OCHRE
YELLOW LAKE

WATER COLOURS

CONTINUED.

WHOLE CAKES, 1s. 6d.	HALF CAKES, 9d.
SEPIA	MARS YELLOW
WARM SEPIA	CRIMSON LAKE
ROMAN SEPIA	SCARLET LAKE
BROWN MADDER	PURPLE LAKE
CONSTANT WHITE	CHALON'S BROWN
CHINESE WHITE	BLACK LEAD
INDIAN YELLOW	SCARLET VERMILION
MARS BROWN	

WHOLE CAKES, 2s. HALF CAKES, 1s.

COBALT BLUE.

WHOLE CAKES, 3s.	HALF CAKES, 1s. 6d.
GN. OXIDE OF CHROM.	PINK MADDER
LEMON YELLOW	ROSE MADDER
FRENCH BLUE	INTENSE BLUE

WHOLE CAKES, 5s.	HALF CAKES, 2s. 6d.
MARS ORANGE	ULTRAMARINE ASH
PURE SCARLET	CARMINE
BURNT CARMINE	GALLSTONE
SMALT	CADMIUM YELLOW
PURPLE MADDER	ORANGE VERMILION

WHOLE CAKES, 21s. HALF CAKES, 10s. 6d.

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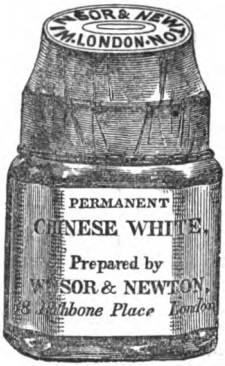
Winsor & Newton beg to invite attention to their Stock of Mahogany and Rosewood Water-Colour Boxes, elegantly fitted, embracing every variety, from 4s. to £10.

PERMANENT CHINESE WHITE.

PREPARED ONLY BY WINSOR & NEWTON.

A PREPARATION OF WHITE OXIDE OF ZINC,



THE MOST ELIGIBLE WHITE PIGMENT FOR WATER COLOUR PAINTERS.

In Bottles or Tubes, price 1s. 6d. each.

The White Oxide of Zinc is pronounced by the highest chemical authorities to be one of the most unchangeable substances in nature. Neither impure air, nor the most powerful re-agents, affect its whiteness. It is not injured by, nor does it injure, any known pigments.

It has long been pointed out by chemists as a most desirable substance for the Artists' use, provided sufficient body could be imparted to it; but until lately the want of this necessary quality rendered it unavailable. In WINSOR and NEWTON's preparation, termed Chinese White, this desideratum has been attained. The Chinese White, by combining body and permanency, is rendered far superior to those whites known as "Constant" or as "Permanent" Whites; and not having their clogging or pasty qualities, it works and washes with freedom.

The great body it possesses gives it the property of drying on paper of the same tone as it appears when first laid on, and thus, when used, either alone or in compound tints, it does not deceive the Artist like other whites, by drying up three or four tones higher than when wet.

The Chinese White is peculiarly available in mixing with any of the Water Colours in use, and particularly with the Moist Colours, thereby forming at pleasure an extensive range of body colours of a very superior kind.

The following Paragraphs are extracted from MR. HARDING'S *"Principles and Practice of Art"*

"When the Oxide of Zinc, which is prepared by Winsor & Newton under the name "of Chinese White, was first put into my hands, some years ago, I applied to one of "my friends, whose name as a chemist and philosopher is amongst the most dis-"tinguished in our country, to analyse it for me, and to tell me if I might rely on "its durability; the reply was, that if it would in all other respects answer the pur-"poses I required of it, I had nothing to fear on account of its durability."

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PREPARED FOR THE USE OF WATER COLOUR PAINTERS.

Messrs. Winsor & Newton are the only Manufacturers who have succeeded in bringing this rich pigment to a state fit for the Water Colour Painter's use.

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A BEAUTIFUL TRANSPARENT BROWN FOR WATER COLOURS.

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This rich and permanent Ink is found to be of great service to the Architectural Artist, as the outline, or ornamental design, drawn with it (even if the Ink be diluted with water to the palest tint), cannot, when dry, be effaced by continued washings.

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H. Moderately hard, (used for light Sketching) .. ..
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DOMED POINTS.

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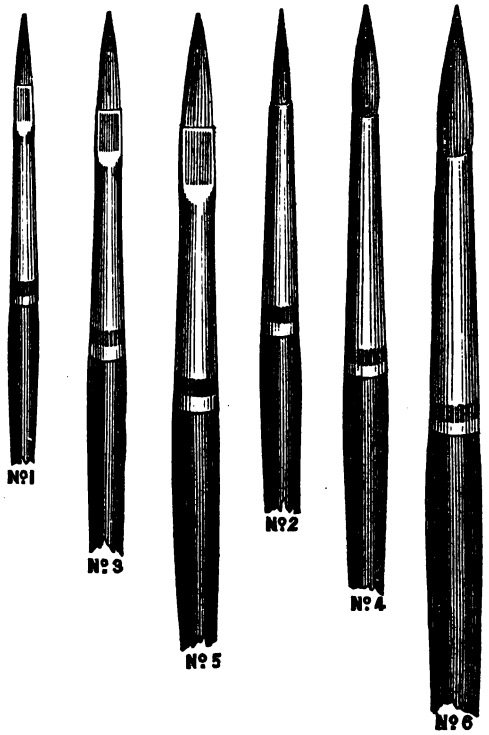
IN GERMAN SILVER FERRULES, WITH POLISHED EBONY HANDLES.

FLAT OR ROUND.



FOR THE LARGER SIZES OF THE SAME DESCRIPTION OF BRUSH, SEE NEXT PAGE

The Engravings show various sizes of the Brushes, to which numbers are attached, the remaining sizes can be readily determined from them, No. 6 being the largest, and No. 1 the smallest, either in flat or round.

WATER COLOUR BRUSHES.

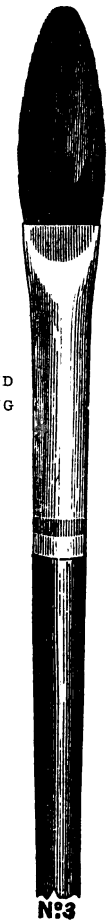
FINEST BROWN SABLES.

LARGE SIZES.

IN GERMAN SILVER FERRULES, WITH LONG POLISHED EBONY HANDLES.

Round.	Flat.
No. 1.. ..	No. 1.. ..
2.. ..	2.. ..
3.. ..	3.. ..
4.. ..	4.. ..
5.. ..	5.. ..
6.. ..	6.. ..

THE ENGRAVINGS REPRESENT A NO. 4 ROUND AND A NO. 3 FLAT BRUSH. THE OTHER SIZES BEING IN PROPORTION, LARGER OR SMALLER.



—o—

BROWN DYED SABLES,

IN TIN FERRULES, BLACK POLISHED HANDLES.

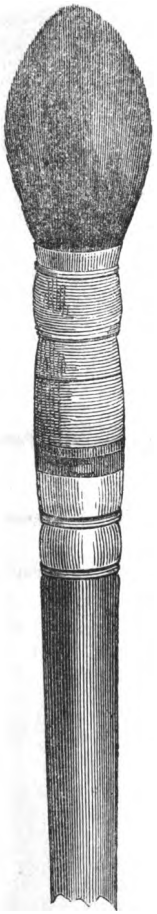
FLAT OR ROUND.

No. 1.. ..	No. 4... ..
2.. ..	5... ..
3.. ..	6... ..

* THESE BRUSHES ARE THE SAME SIZES AS THE SABLES IN GERMAN SILVER FERRULES, SEE PREVIOUS PAGE.

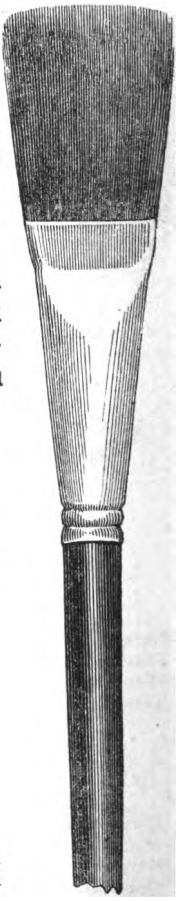
WATER COLOUR BRUSHES,

FOR SKIES, WASHES, AND LARGE WORKS.



A.—Large Round Wire-bound Brush, made of Siberian Hair, a most useful Brush where large washes of col ur are required.

B. — Large Flat Brush in Tin, made of Dyed Sable Hair, suitable for skies, foregrounds, and large works.



RED SABLE BRUSHES.

IN QUILL.

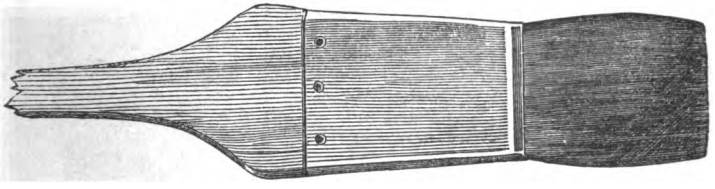
Large Swan Quill
Middle ditto
Small ditto
Extra Small ditto
Goose Quill
Duck ditto
Crow ditto
Pigeon ditto, for Lithography

* These Brushes correspond in size and form with the Brown Sables, as represented on page 23.

A. **B.**

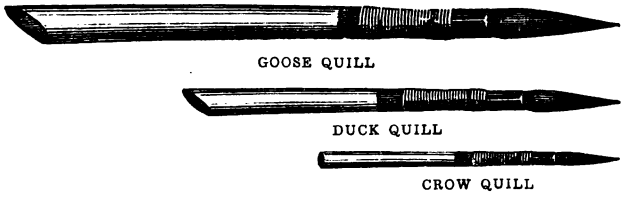
CAMEL HAIR BRUSHES IN TIN.

FLAT.



¼	Inch wide	1¾	Inches wide
½	,, ,,	2	,, ,,
¾	,, ,,	2½	,, ,,
1	,, ,,	3	,, ,,
1¼	,, ,,	3½	,, ,,
1½	,, ,,	4	,, ,,

CAMEL HAIR PENCILS.



GOOSE QUILL

DUCK QUILL

CROW QUILL

Superfine Camel Hair Pencils, sorted
Ditto, ditto, Goose, Duck, or Crow
Ditto, ditto, small Swan Quill
Ditto, ditto, large Swan Quill

FRENCH SIBERIAN HAIR BRUSHES,

TIED WITH SILVER WIRE.

Large Swan Quill	.. ..	each
Middle ,,	.. ..	,,
Small ,,	.. ..	,,
Goose Quill ,,	.. ..	,,
Duck ,,	.. ..	,,
Crow ,,	.. ..	,,

* THESE BRUSHES CORRESPOND IN SIZE AND FORM WITH THE SABLES IN QUILL, SEE PAGE 17.

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These Books consist of a number of sheets of paper, compressed so as to form an apparent solid substance; each sheet can, however, be immediately separated, by passing a knife round the edges of the uppermost surface.

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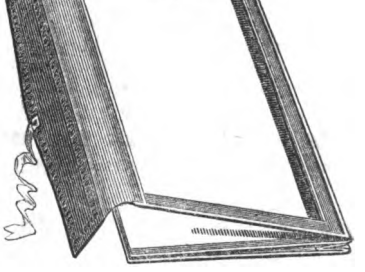

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½ Imperial	22 „	15	..	..

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